

by rich gilding, on which is a traceried design of architectural style in brown and black.

In concluding this notice some reference should be made to the literature of the subject. The short paper by the late Albert Way, in the 'Archæological Journal' (vol. iii. pp. 333-339), is accompanied by two excellent woodcuts of these tablets. Mr. J. E. Nightingale contributed an account of 'Roundels' to the 'Catalogue of the Salisbury Museum' (1870). Other notices of importance are to be found in the 'Archæologia' (vol. xxxiv. pp. 225-230), in 'Notes and Queries' (1st series, vols. xi. and xii.; 3rd series, vols. x., xi., and xii.), and in Mr. J. H. Pollen's 'Ancient Furniture and Woodwork' (pp. clxxxv. and 228-234).



FIG. 9.

It is worthy of remark that no roundels of foreign origin have hitherto been discovered. As a native

product, then, even if their artistic and literary merits be not, as a rule, of high order, some justification is furnished for a short account of their use and characteristics. Possibly our remarks may suggest a revival, in some refined form, of a quaint and pretty conceit of Tudor feasts. Could there be conceived a more charming Christmas or wedding-

gift than a set of 'Trencher-Roundels,' bearing quaint designs of flowers and fruit, as settings for

'Elegies

And quoted odes, and jewels five-words-long
That on the stretch'd forefinger of All Time
Sparkle for ever?'

A. H. CHURCH.

ST. AUGUSTINE'S ABBEY, CANTERBURY.

FROM the days of Ethelbert to the 'Dissolution' in Henry VIII.'s reign, the Abbey which Augustine had founded, and which bore his name after its second dedication by Dunstan in 978, held the foremost place among English monasteries. The extent of its possessions, the number of privileges which it enjoyed, the veneration in which it was held as the burial-place of the earliest Christian kings and the nine first archbishops, justified its claim to the proud title of 'The Firstborn and Mother of Monasteries in England.'

This appellation might excite the jealousy of the rival community of Christ Church, but the monks of St. Augustine could point with pride to a papal bull of the seventh century in which this goodly name was bestowed upon their ancient abbey. Endless were the privileges and exemptions which the monastery received during the first ages of its existence, both from popes and monarchs. There was scarcely an Anglo-Saxon king who did not honour the foundation of Ethelbert and Augustine with some mark of royal favour. Eadbald built the monks a fair church; Athelstan gave them the privilege of coining money; Canute bestowed upon them the

body of St. Mildred, the Virgin of the Isle of Thanet, together with all the possessions of her convent; Edgar, Edward the Confessor, and many more, enriched them with large estates and splendid gifts.

Within the precincts of his monastery the abbot reigned supreme, exempt by a special papal bull from episcopal jurisdiction. No bishop might intrude upon his presence unless he were freely admitted and invited by the convent. Even the archbishop was enjoined not to visit the monks as their prelate, but as their brother, and to treat the abbot as a legate from Rome, and fellow-minister with him. In General Councils of the Benedictines the Abbot of St. Augustine's sat on the right hand of the Abbot of Monte Cassino, the head of the Order. At home he had his seat in parliament and councils, and enjoyed all the privileges of a spiritual peer. As Abbot-Sovereign, he wore the mitre, sandals, and gloves of a bishop, a special privilege conceded to the last Saxon Abbot Egelsin by Pope Alexander II., but resented and opposed, we are told, by Archbishop Lanfranc.

In the fourteenth century the Abbot of St. Augustine's possessed almost ten thousand acres of

land, including ten whole parishes, and a part of a hundred more. Many districts of Canterbury owned his sway, and at the time of the Dissolution ninety-nine tenements belonging to him in the city were made over to the Corporation. His London house was at Bermondsey. Within the monastery he had a court of justice for his vassals, a dungeon for refractory tenants, and from the time of Athelstan to that of Stephen a mint for coining money. A yearly fair was held in the churchyard during many centuries, but was abolished in Edward I.'s reign on account of the quarrels which it occasioned, and the quantity of ale consumed at the monks' expense.

From early days the wealth and privileges of this 'haughty Abbey' excited the jealousy of the Cathedral Chapter. In 955 Pope John XIII. took St. Augustine's under his special inspection, and commanded the clergy of Christ Church not to molest their neighbours. This rivalry lasted throughout the middle ages, and was a source of perpetual strife. The bitterest hatred reigned between the two communities; they ruined themselves in their endeavours to vie with each other in splendid banquets, went to law over the lands and houses which they both claimed, and quarrelled over the bones of dead archbishops. When the martyrdom of Becket turned the tide of popular devotion into a new channel, the monks of St. Augustine saw not without envy and disappointment the vast concourse of pilgrims who flocked to visit the shrine in the Cathedral, and the sudden accession of fame and treasures which their rivals gained. But they could still boast of their high and august privileges, and point to the shrine of Augustine, to the tombs of Ethelbert and Bertha, within their own church. These still attracted many devout and wealthy pilgrims, and the royal visitors who came to Canterbury were always lodged at St. Augustine's Abbey.

So tenacious were the monks of their rights, that on one occasion when Edward I. was their guest and invited the archbishop to dine with him, they refused to receive the primate if he bore his cross erect in their presence.

As might be expected, the archbishops often found them troublesome, and when Lanfranc endeavoured to force a Norman abbot upon them against their will, the whole body of monks left the convent and shut themselves up in the Church of St. Mildred, where they remained until driven by starvation to return.

'What shall I say,' wrote Archbishop Parker, 'concerning the monastery of St. Augustine's, nigh Canterbury, the first and most ancient of all, so lifted up with the privileges and grants of the bishops of Rome, and of the kings of Kent, whereby they thought themselves free from all obedience and subjection to their archbishop?'

This exemption from the archbishop's authority was the cause of a controversy which lasted hundreds of years, and the cherished privilege by which the abbots of St. Augustine received benediction from the Pope, and were subject to him alone, cost them dear. Not only had they to undertake long journeys, and to pay large sums of money on their election and benediction to the Pope, the Cardinals, and their attendants, but the hindrances and delays in the matter were often so prolonged that months, and even years, elapsed before all formalities were accomplished and the temporalities which the King held in the interval were restored. At the election of Abbot Weld in 1386 the office remained vacant two years and two months, during which time the Abbot elect was forced to undertake long and tedious journeys, and the bill of expenses incurred amounted to several thousand pounds. 'Thus this convent,' moralises Nicolas Batteley, writing on the subject, 'wandering from their kind shepherd, the Archbishop of Canterbury, by renouncing all obedience to him, did cast themselves for protection into the lion's mouth, who devoured great part of their substance.'

No wonder that in spite of the immense revenues of the monastery these heavy charges, combined with extravagant expenditure on the part of many of the abbots, involved them in difficulties, and at times reduced them to great straits. A touching letter from one of the monks to the sacrist in the reign of Edward II. has been preserved in the registers, in which the writer complains that not only for the last three weeks they have not had a grain of barley to support their household, and can neither make malt nor sow their lands, but, what is still worse, they are compelled to send to ale-houses for drink. Again in 1464, a monk writing to John Paston sighs over the great debts which Abbot Sevenoke has left, and declares that the brethren have hardly bread to eat. 'The holdyst brother in our place,' he adds, pathetically, 'never herd nor saw our Church in that mysere that is now.'

But these were only passing clouds, partly the result, it may be, of bad seasons, and of the disasters by fire and flood which repeatedly befell the monastery. The Abbey still maintained its splendour and the abbots their state until the Dissolution in 1538. In that year John Essex, the seventieth abbot, signed the deed which ended the existence of the convent, after a period of more than nine hundred years. 'Little had all the former casualties been to the ruin of this goodly Abbey,' writes Somner, 'had not that sudden and tempestuous storm which bore down before it all the religious structures of this kind throughout the kingdom, falling upon it, brought this with the rest to irrecoverable ruin.'

After the expulsion of the monks, Henry VIII.

converted the monastery into a royal palace for his own use. His daughter Mary granted it to Cardinal Pole for his lifetime; and in 1573 Queen Elizabeth held her court here during one of her progresses. Charles I. brought Henrietta Maria here after her landing at Dover, and Charles II. was entertained within these walls when he returned from exile to take possession of his throne. By this time the Abbey had passed into private hands, and belonged in turn to the Wotton and Hales families. A large portion of the monastery had already been seized by private persons, who stripped the roofs of lead, and left the walls as they are described by an eyewitness in the seventeenth century, uncovered and exposed to the effects of the weather, which daily reduced them to more complete ruin. Even at that time 'the grounds of this most goodly foundation were put to public uses;' and this spot, sacred above all others in England for its traditions, was turned into a tavern. The Gatehouse Chamber was used as a cock-pit, the great court turned into a skittle-ground, the wall of the Abbey church where Augustine and Bertha were buried became

a fives-court. The refectory was pulled down to supply materials for other buildings, the oak panelling from the interior was removed, and even the stone coffins of the monks were dug up out of their churchyard where they had lain for ages. One by one the buildings fell into decay, and we trace the gradual progress of their ruin in the old prints of the sixteenth and seventeenth centuries still preserved in the College library.

Alone in that scene of desolation, the grand Norman tower which bore the name of Ethelbert reared its stately pile among the surrounding ruins, until in 1822 its destruction was resolved upon. Even then its lofty walls and massive foundations refused to fall, and for days resisted the battering-ram that was employed by the miserable men who wrought the work of demolition, an act of vandalism unparalleled in English annals. In 1844 the Abbey grounds were used as a brewery, and the room over the gateway served for a malt-house, when

Mr. Beresford-Hope rescued the remains of St. Augustine's from desecration, and founded a college for missionary students within its time-honoured precincts. The plans of the new foundation were entrusted to Mr. Butterfield, who skilfully incorporated the scanty remnants of the ancient buildings in the present college.

To-day, of all that magnificent Abbey which of old towered above this part of Canterbury, as the Cathedral still does at the present time, the only fragment which strikes the eye of the traveller who looks down upon the city is the great entrance gateway. This beautiful specimen of Decorated architecture, perhaps the finest of those gatehouses, which formed so marked a feature of our mediaeval abbeys, fortunately escaped

the spoiler's hand, and has been preserved in an almost perfect condition. Built about 1300 by Abbot Fyndon, who just lived long enough to see the battlements placed on his noble structure, this gateway offers a striking contrast to the massive proportions and solid strength of Christ Church Gate. The central archway is flanked by turrets which, rising high above the battle-



GATEWAY. ST. AUGUSTINE'S

ments of the portal, give the whole that air of lightness and grace which has caused this gateway to be so much admired and so frequently reproduced. Not less remarkable is the richness and beauty of its detail. The turrets on either side are encircled by slender arcades, while a row of niches with canopies and pinnacles of delicate stone-work, and bands of triangular ornament above them, fill up the spaces between the vaulted doorway and the battlements. Between these niches we see the Gothic traceries of the pointed windows which belong to the gate-chamber, formerly occupied by many distinguished personages, amongst others by Elizabeth and Charles I. and Henrietta Maria.

Under this gateway and through the carved oaken doors of mediaeval workmanship we enter the great court around which the College buildings are grouped. On the west is the ancient Guesten Hall, a fine room with open timber roof, built like so many other parts of the monastery by Abbot

Fyndon during his twenty-five years of office, and now used as the College dining-hall. It was in this hall, then recently finished, that Abbot Fyndon's successor, Ralph de Bourne, entertained his most illustrious guests at that sumptuous banquet when, after his election, six thousand visitors were feasted within the Abbey, and the bill of fare included three thousand dishes. Here, in later days, Queen Elizabeth held receptions for her loyal subjects, and Charles I. carved venison and pheasant with his own royal hand for the French bride who had that day set foot on English soil.

A part of the old Guests' Chapel has been enclosed in the College Chapel and the library stands on the foundations of the ancient refectory. At the end of the garden looking towards Burgate is the 'great

The base of Ethelbert's Tower is still visible; but of the once glorious Abbey church to which it belonged, the only fragment above ground is a wall with Norman arches, and pillars above which are traces of later work evidently added in the Tudor times when the monastery was converted into a palace. This wall formed part of the north aisle of the church erected in the days of the Conqueror and Rufus, by the two first Norman Abbots, Scotland and Wido, who pulled down the Saxon church of Eadbald, to make way for a grander pile. Recent excavations made by the students of the College have brought to light portions of tile flooring and bases of columns; but the foundations of the vast nave and of the choir which held the shrines of the first Archbishops, and the high altar under which



and fair gate,' built about 1390, by Thomas Ickham, the excellent sacrist, who spent over three thousand marks on the repair of the monastery buildings. This gateway, which is said to have cost him the sum of 466*l.* 13*s.* 4*d.*, is still known as the Cemetery Gate, and reminds us that this was the burial-ground, not only of the monks, but of many of the citizens of Canterbury.

Of the other conventual buildings, which formerly covered sixteen acres of ground, little is now to be seen. Here and there a crumbling arch, a Norman window or pointed doorway, remains to tell us of the spacious dormitories, abbots' chambers, cloisters, and chapels which of old stood here. Some portions of the Infirmary walls, like the other ruins of extraordinary solidity and thickness, are still standing, and the garden paths now run along the massive foundations of the old kitchen, a splendid hall supported by eight columns, and enlarged in the fourteenth century on a scale suitable to the princely hospitality practised by the abbots of those days.

Augustine's bones were laid, still lie hidden underground in the large meadow between the College and the Hospital grounds. There the old boundary-wall of the monastery still stands and shows us how far the gardens and orchards of the monks once extended.

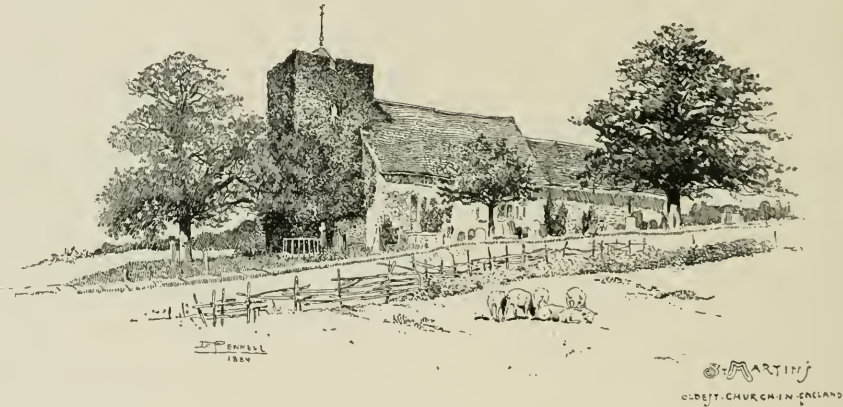
Touching this wall, and formerly enclosed in the Abbey precincts, lie heaps of masonry overgrown with grass and ivy, out of which there rises a high-pointed arch, evidently part of a large east window. These are the ruins of the mediaeval church which arose on the remains of that pagan temple once devoted to the service of idols, but sanctified by Augustine to the worship of the true God. Four years ago excavations made on the south side of the mediaeval ruins led to the discovery of the actual church which Augustine, remembering his great master Gregory and the English children, dedicated to St. Pancras, the boy-saint of Rome. Not only were the foundations of the nave and chancel laid bare, and a wall built of Roman tile

some nine or ten feet high brought to light, but within the south porch the stones of an altar were discovered, thus exactly confirming the words of Thorn, the monk of St. Augustine's, who, six hundred years ago described the spot in these words, 'There is an altar in the southern porticus of this church at which Augustine was wont to celebrate where formerly the king's idol stood.'

Here it was, according to the legend recorded by Thorn, that the Devil, mad with rage at his ejection, furiously assaulted the chapel-walls and left the print of his talons on the stones. 'The marks of the Beast,' observes the less credulous Somner, 'are certainly visible enough, but they are such as I have elsewhere seen made by ivy growing and eating into old walls.'

This south porticus of Roman work bears traces of mediæval repairs, and a tile-floor and pointed door-

large quantity of Roman bricks employed both in the nave and chancel, and the workmanship of the two curious doorways in the chancel, lead us to the conclusion that the original church was built towards the close of the fourth century, and restored and dedicated to St. Martin of Tours two hundred years later to serve as an oratory for Ethelbert's Christian Queen. The square stones cemented with sea-shore mortar, still to be seen in the walls, evidently belong to this period of Saxon restoration and formed part of the church where Bertha worshipped and Ethelbert first listened to the preaching of Augustine. During more than 300 years before the Norman Conquest St. Martin gave a title to the suffragan bishops who assisted the Archbishops until, in 1073, Lanfranc appointed Archdeacons of Canterbury in their stead. The interior of the church, which had probably suffered from the ravages of the Danes, was again



way were evidently added about the end of the fifteenth century, at which time we find that a citizen of Canterbury called Hamond Beale, dying in 1492, left a bequest of three pounds six and eight pence for the repairs of the chapel annexed to St. Pancras, within the precincts of St. Augustine's Abbey, 'where Augustine first celebrated mass in England.'

There can be no doubt that we have here the remains of the first English church dedicated by Augustine, although, according to Bede, he first celebrated mass at St. Martin's, the little church still standing on the hill above the ruins of St. Pancras.

Older than the oldest stones in the walls of St. Augustine's Abbey or Christ Church Cathedral, St. Martin's is more than a ruin or a mere site. It is a complete building still used for Christian worship to-day as it was used in the days when St. Pancras' was still an idol temple and Gregory's monks had not yet set foot on British shores. No other church in England is so old, scarcely one or two in the whole world can lay claim to such high antiquity. The

restored by the Normans, who however, contrary to their practice, did not pull down the original building. Both the curious piscina said to be the earliest in England and the interlaced work on the three tiers of the still more interesting font belong to this period.

Whether the font itself is Norman or whether it was originally Saxon work and decorated with carving at a later date, is of comparatively small importance. Popular tradition will never cease to regard it as the font in which Ethelbert was baptized, and which figures in the representation of that ceremony on the great seal of St. Augustine's Abbey.

Great additions and alterations were made in the thirteenth century, when the church began to assume its present shape, and in the fourteenth century the low square tower which agrees so well with the venerable aspect of the church was erected. Other improvements have been made in modern times, but we have every reason to be grateful to those succeeding generations who have spared the ancient fabric, and left St. Martin's one of the most interesting relics of the past in England.

As we stand by the little church on the hill-side above Canterbury our thoughts are borne far away to another spot in a distant land, where the yellow Tiber winds at the feet of the Seven Hills. There, on another hill-side, above the mighty arches of the Flavian amphitheatre, above that Forum where the fair-haired English children first met Gregory's eyes, are the church and convent founded thirteen hundred years ago by the great Pope of Rome and still bearing his sainted name. From the threshold of that convent hidden among the pine-trees, from that garden where even now the spring-blossoms year by year open their leaves to the sun, the little band started at the bidding of Gregory, to bear the Cross to that far island of the West, and to land at length, after many perils and terrors, at the feet of those white cliffs which we see to-day

from yonder hill of Harbledown. Along these slopes they came singing their alleluias and lifting their silver cross on high; into this church of old St. Martin they passed chanting their Gregorian psalm. The ruins of St. Pancras, the gateway of St. Augustine's, the great Cathedral tower at our feet, are there to tell the rest of that strange story, the most wonderful, the most thrilling of all Canterbury tales.

Standing here with all these marvellous legends of the past about us, we need not wonder that many have wished to lie in this little burial-ground, and, like Dean Alford, who sleeps under the shadow of the yew-tree which spreads its branches in front of the old grey walls, have chosen the churchyard of St. Martin to be the resting-place of the traveller on the way to Jerusalem. 'Deversorium viatoris Hierosolymam proficiscentis.'

JULIA CARTWRIGHT.

ART CHRONICLE.

THE Austrian Society for Graphic Arts propose to hold an Annual Exhibition, international in character, every Christmas. The first is to open this winter in the Galleries of the Association of Artists at Vienna.

THE Jury of the Antwerp Fine Arts Exhibition awarded to Sir Frederick Leighton, P.R.A., the medal of honour; to Mr. Watts, R.A., a medal in the first class; to Mr. P. R. Morris, R.A., in the third class; and to Mr. H. A. Moore, A.R.A., honourable mention.

MR. F. MADOX BROWN is now finishing the eighth fresco in the series of wall paintings at Manchester Town Hall. It commemorates the foundation of the school for boys by the Manchester draper and money-lender in 1640.

AN Artists' Club-House for Wales has been subscribed for among brothers of the brush, and the first stone of the building laid in the little village of Tal y Bont in the Vale of Conway.

A LOAN exhibition of pictures of Old London and its Environs is to be arranged at the Albert Palace, Battersea Park, and contributors are asked to notify their willingness to lend any mementoes of the kind to Mr. A. Borghen at the Palace.

THE awards in the National Art Competition have been this year actually fewer than last year, although the objects sent in from the art-schools throughout the kingdom were greatly in excess of the former quantity. No gold medal could be granted for painting from the life, but the quality of the chalk drawings from the life was above the average. In the department of decorative art the monochrome painting from cast ornament showed high merit; the modelling of the figure for decorative purposes also indicated improved sense of design, and the patterns for woven silks were considered fair. But the designs sent in for objects in metal-work, for wall papers, and for carpets, met with discouraging reception from the examiners. More than two-thirds of the awards, exclusive of the extra honorary prizes to pupils in the South Kensington training class, were gained by female students.

MR. HAMO THORNYCROFT, A.R.A., the sculptor, is entrusted to carry out the national memorial statue to General Gordon at Charing Cross.

M. GEORGE DUPLESSIS succeeds to the office of Chief Keeper of the Print Room at the Bibliothèque Nationale, Paris, vacant by the resignation of Vicomte Henri Delaborde.

A CORRESPONDENT writes to us from Milan:—An important addition has just been made to the Brera Gallery.

A picture, much painted over and disguised, but ascribed possibly to Giovanni Bellini, on being cleaned of its dirty oil cuticle, was found to be a masterpiece in tempera by Mantegna. The subject is the Madonna, half figure, the child standing on her knee; above, in the background, a circling host of cherubs, who sing praises. The picture, which is in the artist's mature manner, powerful and rich in colour, now hangs in the same room with Raphael's *Sposalizio*.

A FRAGMENT of the famous altar-piece, painted for the Cathedral at Siena by Duccio di Buoninsegna, has been obtained for the Prussian National Gallery, Berlin.

THE first part of Mr. William Anderson's 'Pictorial Arts of Japan' will be issued by Messrs. Sampson Low in December. This work, which aims at a complete survey of the development of painting and engraving in Japan, will be elaborately illustrated by photogravures, chromo-lithographs, woodcuts, and etchings, and some of the plates will be the work of native artists.

MESSRS. CASSELL AND CO. announce in their 'Fine Art Library' Series translations of the monographs on Tapestry by M. Eugene Müntz, and on Engraving by Vicomte Delaborde.

A STATEMENT having been made that the Ottoman Government had passed a grant for the repair of the Mosque Agia Sofia, Dr. Edwin Freshfield wrote to the 'Athenæum' in correction that he feared the restoration in question was not to be applied to this interesting building—a church built probably by Anthemius of Tralles for the Emperor Justinian, and dedicated to SS. Sergius and Bacchus, and which gave the model for the beautiful S. Vitale at Ravenna. In 1881 this church was 'very ruinous' and 'a home for pigeons.' But the building to be repaired, or, as Dr. Freshfield suggests, 'mutilated,' is the Church of the Peace of God, or Church of Eirene, the old patriarchal Church of Constantinople, rebuilt by Justinian late in his reign, and having in the apse the rare feature of raised presbytery seats, and a narthex or ante-church. This building, which has never been turned into a mosque, but used for storing arms up to 1881, is already in good repair, which is the reason, presumably, a wrong-headed Government commences here the work of restoration more needed elsewhere.

WE are glad to understand that a Catalogue Raisonné of the remarkable loan collection of musical instruments and objects at the Inventions Exhibition is being prepared by so